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series, give it the benefit of his matured experience, and correct its irregularities.

"O Skylark, for thy wing," from the Burghersh volume, is for four unaccompanied male voices. It has the merit, too rare in pieces of its especial class, of continuity—being one unbroken well developed movement; but it has little else to recommend it, further than its being well written for the voices. The change of key at the words "that I might soar"—the extremely ambiguous harmony at the words "to wreath me"—and some other points little less questionable, make one wonder that a writer of Bishop's accustomed purity should claim the authorship of this Glee.

"Come forth, sweet spirit," from the same series as the last, is for the same voices; this address to the moon is appropriately tranquil, and while it never startles with its beauty, never prompts a doubt of its complete harmoniousness.

"E'en as the sun," one of the interpolations in the operatised version of *As you like it*, is for four male voices, doubled occasionally in chorus, with accompaniment. It must surely be apart from the poet's intention, to treat the opening lines of his *Venus and Adonis* as a hunting Glee; but this fault of inappropriation may lie with the dramatic carver and gilder who discharged the task of framing and glazing Shakspeare; and Bishop, whose engagement at the theatre required him to set music to whatever words were furnished him, is not accountable for the same. This piece may be said to comprise two compositions in one, the entire words being completely set twice through, which gives it some effect of prolixity, in spite of its prevalent animation.

"With hawk and hound," from the opera of *Maid Marian*, is for four male voices, with accompaniment. This, comparatively with several less known pieces of the same character, is unequal to the wide reputation it has gained; its strong rhythmical accent and its great simplicity are all its merits.

"To harmony," from the Bianchi volume, is for a soprano and four male voices, with necessary accompaniment. There are some pieces that, while they provokingly present no point for objection, will generally be more pleasing to the singers than the listeners, among which class this Glee may be counted; musicians are rarely less interesting than when they apostrophise their own art, forgetting, it should seem, that harmony is less to be sung about, than to be sung.

(To be continued.)

HER MAJESTY'S THEATRE.

THE new opera of M. Gounod—*Mireille* in French, and *Mirella* in Italian—was produced at this establishment on the 5th ult., and achieved a success which we cannot but believe was owing partly to its composer having written another opera, called *Faust*, portions of which are now on every pianoforte and on every barrel-organ in London. Much should always be expected of a man who creates an universal fame; but experience has proved that to

whatever height this expectation may have been raised, the public is very apt to rest contented with a considerable abatement in a second transaction, on account of the extremely satisfactory nature of the first. That *Mirella* is the production of a thoughtful and intelligent composer, and moreover of one who has in him the true dramatic faculty, is beyond a doubt; but we confidently affirm that although it will not detract from his previous reputation, it will not advance it. To say that the first two acts are full of charming music, and that the other three are dreary and colourless, is only to declare that, as an entire opera, it fails to produce its effect. A composer has his choice of subject, and must be held responsible for the result; and when we find—as in the case of *Mirella*—that to prevent the absolute weariness which a work creates in its original state, a whole act is suppressed, and the music which remains is altered and cut about, so as to destroy the whole framework of the opera, we do not criticise by any high standard of art when we say that we cannot rank it amongst the enduring creations of genius. Having thus given our reasons for qualifying the announcement of the success of M. Gounod's new opera, we have much pleasure in drawing attention to the many beauties scattered throughout the work. The overture contains an expressive subject for the oboe (an instrument, by the way, for which the composer has an evident fondness), but the *coda* is conventional, and even vulgar, a fault which all the cleverness of the instrumentation cannot redeem. The chorus for soprano voices, on the rising of the curtain, is a positive inspiration, melodious, fresh, and breathing the air of the lovely mulberry-garden in Provence, where the scene is laid. In this act must also be mentioned a delicately written duet for *Mirella* and her lover, the poor basket-maker, in which the theme of the overture is introduced. Beautiful, too, is the treatment of the opening chorus, on its re-appearance, when it is sung behind the scenes as an accompaniment to the farewell of the lovers, and dies away as the curtain falls. In the second act we have a Provençal dance, which reminds us somewhat of the valse in *Faust*; and this is followed by the "Chanson de Magali," a sort of two-part ballad, sung by *Mirella* and *Vincenzo*, pleasing in melody, and peculiar in rhythm, the bars alternating between 9.8 and 6.8, an effect generally, but falsely, expressed in 5 time. The air for *Taven*, the Sorceress, is one of the most characteristic pieces in the opera, and is already familiar in the concert-room under its French title, "Voici la saison, mignonne." The grand aria for *Mirella* is cut to the modern Italian fashion, and is, in fact, merely a string of conventional passages, such as we could scarcely have imagined M. Gounod would have signed his name to. Indeed, the music of *Mirella's* part throughout has so little in it to seize upon the attention of an audience, that even in those portions where the dramatic interest seems to culminate, the want of that colouring so observable in *Margherita*, seems to drag her down to a mere common-place heroine of the weakest Verdi school. A great deal of the music in the next three acts, or what may be called the melodramatic part of the opera, is to be commended on account of the composer's knowledge of dramatic effect, and his power over the orchestra; but he has evidently written with difficulty, and the want of that impulse of genius which alone can render a work of this length and pretension endurable, is the one thing which, as we before said, will prevent *Mirella* from strengthening the previous reputation of its composer. The pastoral character of the first two acts is admirably sustained in the music; but it is precisely when the conflict of human passion commences that the composer fails; and as, for ultimate success, the power must always equal the ambition, M. Gounod has no right to complain that *Mirella* is not accepted as another *Faust*. Of the performance of the opera we can generally speak in the highest terms of praise. Madlle. Tietjens, although not quite in her element as the peasant girl, sang the music excellently, and labored hard to produce an effect with somewhat thankless

materials. Madlle. Trebelli, in the small part of the Sorceress, was extremely effective, giving the song already mentioned so well as to gain an enthusiastic *encore*. The beautiful Savoyard melody (most delicately accompanied with the oboe and clarinet), sung with the utmost finish by Madlle. Volpini, was unanimously redemanded. Signor Giuglini, as *Vincenzo*, gave his sentimental music in the usual Italian sentimental style; and Signor Gassier as *Ambrogio*, and Mr. Santley as the bull-fighter *Orrias*, contributed much to the general effect by their energetic acting and singing. Signor Marcello Junca as *Ramon*, the father of the heroine, had a part better suited to him than any we have yet seen him in; and his fine figure and noble declamation in the *finale* to the second act, unquestionably the best concerted piece in the opera, materially heightened the interest of the scene. The usual recalls were made at the end of each act, and the audience, by the most liberal applause, amply testified that they were fully alive to the merits of the work.

ROYAL ITALIAN OPERA.

MEYERBEER'S Opera *L'Etoile du Nord*, although only produced on Saturday, the 23rd ult., one week before the closing night, has certainly been the greatest success of the season. All the resources of the establishment seem to have been brought to bear upon this revival; for not only has the utmost care been exercised upon the scenery and stage arrangements, but Madame Miolan-Carvalho has been expressly engaged for the part of *Catherine* (a character in which poor Bosio has left an impression impossible to efface), and Madlle. Brunetti appeared, for the first time at the Royal Italian Opera, in the part of *Prascovia*. Madame Carvalho is already so well known as to render it unnecessary to say more than that she admirably sustained her reputation as a vocalist, especially in the trio for voice and two flutes; but that she was scarcely so successful where the situation demands real dramatic energy. Of Madlle. Brunetti we can speak in the highest terms of praise. With a voice thoroughly in tune, she is invariably pleasing as an actress; and in the couplets in the third act, her singing was irreproachable. M. Faure, as *Pietro*, sang so finely throughout the opera, that he created quite an enthusiasm with the audience; and great as we have always considered this artist, he has immeasurably exceeded all his previous efforts by his assumption of this character. Signor Ciampi, who had to fight against the effect produced in the part by Lablache, played *Gritzenko* with the care and attention of a conscientious musician; and Madame Rodersdorff and Madlle. Bauer, in their old parts of the *vivandieres*, sang with their accustomed talent. Naudin, Neri Baraldi, Lucchesi, Tagliafico, and Capponi, have all small parts, but they did their utmost for the music which fell to their share. The success of *L'Etoile du Nord* has been so decisive that we hope it may next year be produced early enough to take its place as one of the chief attractions of the season.

ROYAL ACADEMY OF MUSIC.

At the third concert of the Students, which was given at the Hanover Square Rooms, on the 9th ult., the whole of the first part was devoted to the compositions of the pupils. Amongst these, a clever MS. overture, by Miss Agnes Zimmermann, created the greatest effect; and we may also mention in high terms of commendation, a "Caprice" for pianoforte, by Mr. T. W. Walstein (excellently played by the composer), and the first movement of a pianoforte concerto, by Mr. Fox, also performed by the author. In the second part Miss Edith Wynne and Miss Emily Pitt distinguished themselves greatly by their singing; and Mr. Ralph played, with remarkable decision and energy, the andante and last movement of Mendelssohn's Violin Concerto. After the concert, the prize medals were distributed by Lady

Wilton and the Duke of Leinster; the silver medals being awarded to Miss Agnes Zimmermann and Mr. Walstein, and the bronze ones to Miss A. Kinkell and Mr. Fox.

MR. JOHN THOMAS'S CONCERT.

THE concert of this distinguished Harpist, which took place at St. James's Hall on the 29th of June, was additionally interesting on account of his new cantata "Llewelyn" being given, for the first time in London, with a full orchestra and a band of harps. The vocalists were Miss Edith Wynne, Madame Sainton-Dolby, Mr. Sims Reeves, and Mr. Lewis Thomas. The cantata is well written, and has just enough of the Welsh character to illustrate the subject. Amongst other pieces which produced a marked effect, we were especially pleased with the prayer "O pow'r supreme!" sung by Mr. Sims Reeves and chorus, and the *Terzetto* "Long may ye live," which was beautifully given by Miss Edith Wynne, Mr. Lewis Thomas, and Mr. Sims Reeves, and most enthusiastically *encored*.

TO CORRESPONDENTS.

A Subscriber, who signs himself "Gethsemanie," should apply to a Professor. We cannot undertake to correct compositions in these columns, or we should be inundated with applications. The consecutive fifths and octaves in the Hymn Tune convince us that he should rather be writing exercises than compositions at present.

M. Henry.—That part of an organ called in French the "pilote," is what in English instruments is named the "sticker."

Brief Summary of Country News.

DUBLIN.—The Harmonic Society of St. Cecilia gave its last private concert for the present season, on the 18th ult., in the Pillar Room Rotunda. The first part of the programme was devoted to selections from Haydn, Farant, Donizetti, &c., and included Rossini's "Tantum Ergo," for three male voices, the second movement being performed by the entire chorus. The second part consisted principally of secular music. Mr. J. M. Glynn conducted with his usual ability; Mr. N. Healy was leader; and Mr. A. Keane presided at the harmonium.

GODSTONE.—On the 7th ult., the Church Choir, assisted by several ladies and gentlemen, gave a concert in aid of the Organ Fund. The first part consisted of a selection from the *Messiah*; the second of glees, song, &c. The soloists were Miss Helbert, Miss Howe, Miss Deeds, Revs. G. T. Howe, J. S. Howe, and L. S. Palmer. Accompanist, Mr. F. Kinkee.

INVERNESS.—On Monday evening, June 27th, the members of the Inverness Choral Union gave a concert in Bell's Academy, for the benefit of Mr. Warren, their conductor. The first part of the programme consisted of Hatton's Cantata of *Robin Hood*, the performance of which was preceded by a brief account of the life and doings of the celebrated outlaw, by Mr. Warren. The introductory piece was effectively rendered by Serjeant-major Macleanan, of the Highland Light Infantry, and the choruses were well sustained by the choir. Mr. Wisdom sang "Under the Greenwood Tree" with good taste, and in perfect keeping with the spirit of the ballad, and was rewarded with a hearty round of applause. Miss Davidson Burnfoot was loudly applauded in that beautiful song, "O love is like the ocean wild." Locke's music to *Macbeth* formed the second part of the entertainment, in which the entire band acquitted themselves admirably. Mr. Warren officiated at the harmonium, violin, and pianoforte, with his usual taste and energy, and was occasionally assisted on the latter instrument by Mr. Wisdom.

MARLBOROUGH.—A festival of parish choirs was held on the 29th June, at the Church of St. Peter, Marlborough, the commemoration of the re-opening of the church. More than 160 singers were collected from the various parishes in the neighbourhood. The whole service was most effectively rendered, and bore ample testimony to